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Schenkerism and the Hungarian Oral Tradition

by

James Edward Cockell

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Master of Arts

Department of Music

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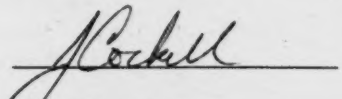

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Abstract

Heinrich Schenker's system of music analysis, while inspired by his feudal nostalgia and belief in the supremacy of the Western musical canon, is nonetheless an attractive basis for new methodologies in exploring music of the Hungarian oral tradition. Specifically, the Schenkerian concepts of foreground and middleground, and the graphic method associated with them, can be used as a tool for comparative musicology—assigning degrees of significance to elements of orally-transmitted melodies based on their frequency amongst a group of variants, and thereby building an ontologically stable melodic profile or middleground to account for the group as a whole—as well as a tool for interpreting improvisational aspects of performance such as accompaniment and ornamentation in terms of their organic relationship to such a melodic middleground, as opposed to being overdetermined or melodically irrelevant. These new methodologies are at turns critical of, and congenial to, mainstream Hungarian ethnomusicology from the first publications of Bartók and Kodály to the present day.

Preface

This study, as the title suggests, has two quite distinct centers of gravity: Schenkerian methodology on the one hand, and orally transmitted Hungarian music on the other. A study of the latter alone would be the province of Ethnomusicology, a discipline which has not embraced Schenkerian analysis as a mainstream practice; the reasons for this are discussed in Chapter 1. My intent has been rather to produce a speculative Music Theory paper, one which explores, by way of graphic analysis and commentary, the potential of Schenkerism beyond its traditional canon-supporting function as well as aspects of the Hungarian oral repertoire which are illuminated by Schenkerian methods.

Musical examples appear in the Appendix, immediately following the Bibliography.

Acknowledgements

I am grateful to several individuals and organizations for their roles in the evolution and completion of this project. Henry Klumpenhouwer and Adam Krims, of the University of Alberta Department of Music, gave me a thorough grounding in the essentials of Schenkerian analysis and sensitized me to its underlying political problems. The musical examples and Schenker graphs were prepared for me by David Roxburgh, who was extremely generous with his time and expertise.

I might not have pursued an interest in Hungarian folk music had it not been for the influence of Susanna Bíró, Tünde Vári and the Csárdás Hungarian Dancers of Edmonton, who encouraged me to explore, absorb and perform this repertoire; I am also indebted to the Téka Ensemble of Budapest, Hungary for their inspirational instruction and performances. Special thanks go to my colleagues in the Cifra Ensemble for sharing in the experience of bringing this music to life in Edmonton.

My parents, and their parents, knew the value of a musical education which begins at a young age; as the years go by, my appreciation for their foresight only continues to grow.

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1. Heinrich Schenker, Béla Bartók

> The history of music reveals that music really began and flourished in ecclesiastical, royal and aristocratic circles. This is confirmed by the fact that music developed polyphony, which must forever remain alien to the masses. For them music has always been and remains only an accompaniment to dance, march or song: at best, a kind of utilitarian art, if one can accept the inherent contradiction.
>
> —Heinrich Schenker[1]

> According to my belief each of our true... folk melodies is a veritable model of artistic perfection of the highest order. I consider it to be in miniature just such a masterpiece, as are in the world of larger forms, a Bach fugue or a Mozart sonata.
>
> —Béla Bartók[2]

The analytical methods developed by Heinrich Schenker (1868-1935) over the course of his career, methods which culminated in the publication of *Der freie Satz* [Free Composition] in 1935, were informed by one overarching agenda: the closure of the Western canon of tonal masterworks. That this agenda was in turn the product of a prevailing feudal nostalgia in Schenker's Vienna is hardly in question, for he rarely missed an opportunity to vituperate the ignorance of tonal, polyphonic practice outside the "ecclesiastical, royal and aristocratic circles" of the German-speaking world.[3] For Schenker, the canon was an index of German aristocratic and ecclesiastical worth, a pillar supporting the ancient German aristocratic hegemony in Europe. One finds throughout Schenker's theoretical writings this feudal discourse expressed as a belief in the completeness of the canon.

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[1] Schenker, *Free Composition [Der freie Satz, 1935]*, 4.

[2] András Szöllösy, ed. *Bartók Béla összegyűjtött írásai* [Béla Bartók's Collected Writings] *I.* (Budapest, 1966), 752.

[3] Marx and Engels ridiculed such political discourses in Nineteenth Century Europe as "Feudal Socialism," an aristocratic backlash to bourgeois society whereby the aristocracy attempted to re-assert its authority by representing itself as defending the cause of the proletariat against the forces of capitalism; the movement was ultimately "...always ludicrous in its effect, through total incapacity to comprehend the march of modern history" (*Manifesto of the Communist Party*, §III.1.A).

To better understand the link between traditional Schenkerian analysis and the idea of a closed musical canon, we might do well to further develop a metaphor between music and the Church—a metaphor which is already implicit in our use of the word "canon" and which is distinctly Schenkerian in spirit. History's original closed canon of writings is of course the Bible, the basis of this canon being the Judeo-Christian belief that the writings contained therein are divinely inspired. Therefore, closure of the biblical canon was, and is, a matter of faith—*these are the writings*, none other, and what remains to theology is the process of exegesis or hermeneutics: the exposition and interpretation of doctrine in canonic writings, not the testing of it. Likewise, Schenker was never concerned with testing the genius of this or that canonic composer; for him, that was a matter of *doxa*. Rather, he was concerned with establishing the common thread, doctrine, or fundamental structure amongst all masterworks as a way of explaining *how* they are great. The rest of analysis, as Schenker saw it, was a kind of musical exegesis: the illumination of genius—or divine inspiration—by discovering the commerce between the foreground, middleground and background levels of any accepted masterwork. Exegesis is a way of expressing faith in the perfection of the Bible, and analysis, for Schenker, is a way of expressing faith in the perfection of a musical canon from the time of Bach to that of Brahms.

In this Schenkerian context, imbued with turn-of-the-century Viennese political discourse, the above quotation from the Hungarian composer and music scholar Béla Bartók (1881-1945) is not only audacious; it is blasphemous. While Bartók identifies himself as a member of the same church of masterworks, he declares

that a masterwork need not be the product of individual genius, nor does it require the levels of architectonic superstructure which we associate with a Bach fugue or Mozart sonata. Bartók raises folk music, what Schenker considers the masses' "utilitarian art," their "accompaniment to dance, march or song," to the same level as those works which, for Schenker, are canonic. Even more provocative is the fact that Bartók championed above all other kinds of folk tune that which was neither diatonic nor polyphonic—the *régistílus* [old-style] Hungarian folk tune, defined by an antihemitonic, pentatonic scale and strict monophony.[4] By what criteria can *this* sort of tune be a "masterwork"?

While Schenker's canon is delineated by historical, social and national boundaries, Bartók's use of the term "folk tune" in the context of the above quote is ahistorical, pan-social and international. It is especially important for us to understand the last of Bartók lest we interpret his passion for Hungarian folk music as ultimately mobilized by a nationalist discourse no better than that of Schenker's writings. Judit Frigyesi contends that the young Bartók probably *was* inclined to the "official chauvinist trend of turn-of-the-century Hungary,"[5] a point of some conjecture amongst music historians, given weight by certain youthful remarks by the composer, for example: "I shall have one objective: the good of Hungary and the Hungarian nation."[6] This remark offers a glimpse of Bartók *circa* 1903, about a year before his first, epiphanic encounter—as he later described it—with the village music of his

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[4] Bartók, *The Hungarian Folk Song*, 12. For a complete account of Hungarian pentatonicism see Zoltán Kodály, "Pentatonicism in Hungarian folk music." *Ethnomusicology* (USA) Translated by Stephen Erdély. XIV/2 (May 1970) 228-42.
[5] Frigyesi, in *The Musical Quarterly* 78/2 (1994), 256.
[6] *Ibid.*, 255.

country. In her article, "Béla Bartók and the concept of Nation and *Volk* in Modern Hungary," Frigyesi illuminates the Hungarian political backdrop of Bartók's youth, a backdrop in which nationalistic and aristocratic discourse were the inseparable inheritance of the late Nineteenth Century—to my thinking, both a complement and a reaction to the feudal nationalism which had infected Schenker's Vienna. Suffice it to say that the young Bartók's notion of what constituted "Hungary and the Hungarian nation" was about to take a radical turn, as were the national limits of his public-minded vision.

That Bartók's subsequent career as a collector of village music was intimately bound to the evolution of an ahistorical, pan-social and international philosophy of music is well documented in his mature writings, and it is also a point of crucial importance in precisely demarcating the intellectual chasm between his mature world and that of Heinrich Schenker—something we ought to do before attempting to uproot Schenker's methods from their canonic soil and transplant them into the Hungarian ethnomusicological domain born of Bartók's life and work. Bartók's "return" to the countryside—his upbringing was provincial, as was, ironically, Schenker's[7]—marked the dawning of a realization that Hungarian nationalism had been born of the aristocracy, not of the peasantry, although this aristocracy masqueraded in "folk" costumes and cultivated a "folk" musical style, as Frigyesi points out.[8] The folksongs of the peasantry, by contrast, dealt in simple terms with the human condition—not with navel-gazing questions of ethnic identity. It was his

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[7] Schenker was born in Podhyce (Podgajcy), Galicia [now western Ukraine]; Bartók was born in Nagyszentmiklós, Transylvania.
[8] Frigyesi, 260-61.

encounter with the peasant lifestyle and the peasant music that fed the evolution of Bartók's philosophy, as evinced by a much later remark, made roughly around the same time as the opening quotation of this study: "My own idea...—of which I have been fully conscious since I found myself as a composer—is the brotherhood of peoples, brotherhood, in spite of all wars and conflicts. I try—to the best of my ability—to serve this idea in music."[9] While Bartók's compositions are outside the province of this study, there is no shortage of autobiographical evidence that the study of peasant music and "finding himself as a composer" were co-dependent processes.[10]

To bring this discussion out of the orbit of Frigyesi's article, let us now turn back to Schenker and Schenkerian analysis. As I have already contended, the major point of divergence between Bartók and Schenker—who were contemporaries with strikingly similar backgrounds—was the emancipation of Bartók's outlook, via his fieldwork, from the nationalistic and nostalgic perspective of the "ecclesiastical, royal and aristocratic" circles which defined Schenker's canon. Yet the longevity of Schenkerian analysis in contemporary music theory, especially its application in pre- and post-tonal analysis, extends well beyond the limits of Schenker's own musical scope; the analytical methods he evolved, based on the principles of Fuxian counterpoint, prolongation and diminution, have a ductility far beyond their application to canonic tonal masterworks. Indeed, the possibility of Schenkerian folk-music analysis has already been addressed by Jonathan Stock in a 1993 article, "The

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[9] *Ibid.*, 255. Bartók amplifies this sentiment in a later essay, "Folk Song Research in Eastern Europe": "There is peace among the peasants; hatred against their brothers is fostered only by the higher circles!" (in Suchoff, ed. *Béla Bartók Essays*, 34).

[10] See Lajos Vargyas, in *The New Hungarian Quarterly* 22/83 (1981), 58-70.

Application of Schenkerian Analysis to Ethnomusicology: Problems and Possibilities," which he opens with the encouraging comment: "...there seems little prospect at present of the conception of a new breed of 'ethno-Schenkerians.'"[11] True, Stock's pessimism may be well-founded to the extent that contemporary ethnomusicology is always in search of culturally appropriate ways to mediate our encounter with cultural others and their music—"folk-evaluation," in Stock's words—while the centrality of the *Ursatz* [fundamental two-part, tonal structure, or background] to Schenkerian analysis as a yardstick of musical genius seems the very height of Western ethnocentricity. However, there is much more to Schenkerism than this principle alone, and hence more than one way to forge a link between Schenkerism and culturally appropriate hearing. While Stock does offer three middleground-like analyses of music from Pakistan and China, as his title promises, he too quickly jettisons the project of exploring Schenkerian concepts vis-à-vis folk evaluation on the grounds that their apparent lack of cultural contextuality would never win favor with the ethnomusicological mainstream. I have already pointed out the ductility of Schenkerian concepts and their contemporary application beyond the boundaries of the tonal canon envisioned by Schenker; that Schenkerian language might be mapped onto a language of folk-evaluation is more plausible than Stock's avoidance of it implies.

Here then is the place to point out a fundamental similarity between the rhetoric of Schenker and Bartók, one which, for the task at hand, eclipses their differences in ideology. This similarity is their reliance on organic metaphors to drive

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[11] Stock, in *Music Analysis* 12/2 (1993), 215.

the conceptualization of their respective disciplines. For Schenker, the organicism of his concepts is couched in spiritual terms:

> All that is organic, every relatedness belongs to God and remains His gift, even when man creates the work and perceives that it is organic.
>
> The whole of the foreground, which men call chaos, God derives from His cosmos, the background. The eternal harmony of His eternal Being is grounded in this relationship.[12]

While these aphorisms and much else in Schenker's writings can easily be ridiculed as essentialist clichés rendered in a somewhat befuddled Nietzschean language, such a view is ultimately political and superficial. Of paramount importance is the fact that the metaphor of organic unity, whether mystified or not, mobilized and empowered Schenker's thinking as a theorist to the extent that his central concept of *Auskomponierung*—composing-out, or the process by which deeper-level gestures germinate shallower-level ones through prolongation and diminution[13]—rests upon it. Turning to Bartók's ethnomusicological writings, we find a similar richness of biological language:

> Up to this point we have discussed the collection of melodies as if they were isolated items. This, however, is not an adequate approach; indeed, it would be like the entomologist or the lepidopterist who would be satisfied with the assembly and preparation of the different species of insects or butterflies. If his satisfaction rests there, then his collection is an inanimate material. The genuine, scientific naturalist, therefore, not only collects and prepares but also studies and describes, as far as possible, the most hidden moments of animal life. Although we admit that the most minute description cannot restore to life that which is dead, it nevertheless recaptures some of the taste and fragrance of life and imparts it to the dead collection. Similar reasons direct the folk music collector to investigate in detail the conditions surrounding the real life of the melodies.[14]

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[12] Schenker, *Free Composition* (1935, 1979), xxiii.

[13] "...even two voice counterpoint shows the beginnings of melodic *composing-out*—that is, the *simultaneous unfolding of the same harmony in both vertical and horizontal directions*..." [Schenker, *Counterpoint* (*Kontrapunkt*) *II*. Trans. John Rothgeb and Jurgen Thym. Ed. John Rothgeb (New York: Schirmer Books, 1987), 58].

[14] Bartók, "Why and How Do We Collect Folk Music?" In Suchoff, ed. *Béla Bartók Essays*, 19-20.

Bartók's notion of organicism owes considerably more to the natural sciences than Schenker's—after all, Schenker was ever the exegete at heart—but we may nevertheless now see the potential for applying certain of Schenker's organic metaphor-based concepts to the study and description of the "most hidden moments of animal life"—the particular animal kingdom in this case being village melodies, both vocal and instrumental, extant amongst the Hungarian nation.

Let us come back to the issue of "folk-evaluation"—or culturally appropriate hearing—since merely remarking on cognate elements between the Bartókian and Schenkerian analytical paradigms does little to advance my previous claim that Schenkerism *can* have cultural relevance to something as distant from the Western canon as Hungarian village music. For today's ethnomusicological mainstream, the road to culturally appropriate hearing is participant observation: encountering and recording the cultural context for a particular music-making. Bartók adumbrates this methodology with his precept that a researcher must "investigate in detail the conditions surrounding the real life of the melodies." Being entirely score-based, Schenkerian analysis might seem to preclude any reference to cultural context, but if the scores in question are constructed from reliable transcriptions of village music-making—this process is discussed in detail below—analysis can give us access to cultural context of a different kind. Here is yet another of Bartók's observations of peasant music:

> The term peasant music, broadly speaking, connotes all the melodies which endure within the peasant class of any nation, in a more or less wide area for a more or less long period, and which constitute a spontaneous expression of the musical feeling of that class....

> Redefined in a *narrower* sense, the term *peasant music* connotes those melodies which belong to one or more homogeneous styles or, in other words, it is comprised of a great quantity of melodies with similar character and structure.
> ***...peasant music of this kind actually is nothing but the outcome of changes wrought by a natural force whose operation is unconscious in men who are not influenced by urban culture.***[15]

This passage has a strong ring of utopian socialism, an ideology which today smacks of just as many essentialist clichés as Schenker's notion of an organic cosmos, but what features more prominently in Bartók's definition of peasant music is the concept of *oral transmission*; this is the process by which the "natural force"—*viz.* "the musical feeling of [the peasant] class"—works change in peasant music. And to understand more precisely what happens during oral transmission—perception, memory and performance—is to have come closer to culturally appropriate hearing in a psychological sense, with or without the benefit of participant observation.

The danger of individual transcriptions is that they too often give the illusion of ontological stability, that folk tunes are fixed and immobile—"inanimate material" in Bartók's words. The surface features of any orally-transmitted material are in constant ferment, being subject to the vagaries of memory, taste, creativity, instrumentation, fashion, occasion, experience and desire. While the transcription of a single melody cannot be expected to convey this instability of surface features, the verticalizing of multiple variants usually does; for instance, by indicating with two staves transcriptions of a vocal and an instrumental performance of the same *tempo giusto* dance melody, we will most likely see a heterophonic relationship between the two, if only that arising from the idiomatic qualities particular to each. If we take this

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[15] Bartók, "What is Folk Music?" In Suchoff, ed. *Béla Bartók Essays*, 6.

process a step further and verticalize a large number of transcribed performances of the same melody, we have the basis for constructing something more ontologically stable: a *collective* melody, common denominator, or essential structure amongst all performative variants. To recast the above process as a Schenkerian methodology, we may construct a single middleground from multiple foregrounds; specific examples appear in the following chapter. Schenkerian techniques, which discover the commerce between middleground and foreground levels—Schenker's concept of background is irrelevant to non-canonic music, as will presently become apparent—thus applied to transcriptions can yield graphic information about dynamics of oral transmission and performance practice, the "real life of the melodies."

It would be neither germane nor politically prudent to introduce the element of Schenkerian background into the study of Hungarian peasant music. This is because Schenker's background is the primary intersection of analysis and ideology, the doctrine which defines the Western canon and the superiority of the Germanic aristocracy. If we attempt to find a competing concept of background within the body of Hungarian peasant music, we are likewise pursuing a course that has as much to do with a nationalistic agenda as it does with analysis. To regard this issue another way, background is a concept which cannot be mapped onto the language of culturally appropriate hearing at the Hungarian peasant level because, as Bartók observes, consciousness of national identity has never been a salient part of peasant life. By contrast, Hungarian village musicians recognize and actively cultivate variation, improvisation and decoration of melody—practices which can be rendered in the

Schenkerian terms of foreground and middleground and which have nothing to do with a sense of what is fundamentally "Hungarian" in their music.

In summary, I have examined conceptual tensions and affinities between the writings of Schenker and Bartók as a first step in reconsidering Schenkerism as a tool of culturally appropriate hearing and a viable form of analysis for a peasant music, making this study primarily one of methodology with reference to a particular repertoire. By removing the foreground and middleground regions of analysis from the context of background, we may be able to rescue Schenkerian analytical procedures from their exegetic function in support of the Western canon and, by extension, the Viennese feudal nostalgia of Schenker's day. Thus de-contextualized, these procedures can afford new insights into the nature of the oral musical tradition by graphically revealing dynamic foregrounds in contrast to stable middlegrounds.

2. Oral Tradition: From Heterophony to Middleground

> ...it should be understood that no people on earth are as unmusical as the Magyars. Meeting in a convivial spirit they do not sing; they whoop it up. No one in Hungary has ever heard peasants sing quietly, much less in harmony. Each voice improvises its own variations. Every air is differently interpreted by different people. It requires a rare knack, indeed, and courageous labor to trace one's way through this muddle of melody.
>
> —Adjoran Atvos, pupil of Zoltán Kodály[16]

In its most general sense, the term heterophony refers to the sounding together of different versions of the same melody. This practice is largely foreign to the Western art tradition, which inherited counterpoint from the Church long before the ascendence of major/minor modality. In a sense, however, the *idea* of heterophony as a quaint throwback to the pre-notational epoch has lingered on in Western tonal music; two examples might be the Baroque *da capo* aria, in which embellishments are added to the repetition of the initial section, and, more abstractly, theme and variation form in general. While the original melody and its variants are never presented simultaneously in either case, the very effectiveness of all such music rests with the listener's ability to verticalize or superimpose the original and its variant—in other words, to recognize an embellishment or variation as such by comparing it with the memory of the original—an *internal* heterophony, in effect.

In a Schenkerian context we might call this internal heterophony a kind of "long-term hearing," a term I have avoided thus far because it also has a strictly Schenkerian sense, namely the ear's ability to re-verticalize composed-out *Stufen* and

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[16] In Milton Cross and David Ewen, *Encyclopedia of the Great Composers and Their Music.* Vol. I (Garden City, NY: Doubleday, 1953), p. 417.

thereby discover the large-scale contrapuntal structure of a work. But the principle of both definitions is the same: *in order to appreciate the musical significance of something, we must hear it in the context of something which comes elsewhere*. This principle is at least broadly Schenkerian and affords a basis for suggesting that Schenkerism owes at least as much to the Western canon's cultural memory of the heterophonic, pre-notational epoch as it does to Fuxian counterpoint. While extreme by the standards of orthodox Schenkerism, this argument gains some momentum when we scrutinize the very graphic technique which Schenker himself developed, namely the vertical conjoining of more fundamental structural representations of music with less fundamental ones. This method of graphing implies that one must not only have the capacity of long-term hearing to appreciate music, but also have the capacity to hear heterophonically—to mentally superimpose the more fundamental, less-embellished structural levels upon the music one hears. In other words, Schenkerism endeavours to upgrade heterophonic hearing from an internal, semiconscious process to a systematic form of analysis.

Perhaps one of the simplest—if somewhat pejorative—ways to characterize the heterophonic, pre-notational epoch of Western music is with Adjoran Atvos's description of Hungarian peasant singing: a "muddle of melody." Whether we take "muddle" to mean actual vertical heterophony or more generally a profusion of variants heard at different times and in different places is of no consequence, for such distinctions are meaningless to cultures—whether extinct or extant—in which all aspects of heterogenous variation are the same, natural by-product of oral

transmission. The psychological underpinnings of oral transmission in the pre-notational epoch have been explored by Leo Treitler in his study, "Homer and Gregory: The Transmission of Epic Poetry and Plainchant." Treitler observes that the drive to standardize plainchant in the Carolingian era arose from centuries of "corrupted" Gallic chants and the resulting desire of Charlemagne to re-purify the plainchant repertory with examples from the idealized "source," namely Rome. Of course, the very notion of a pure source from which one can refresh fouled streams is quixotic, for it rests on a misunderstanding of oral transmission as a process of passive reception and reproduction—or memorization and remembering—at the mercy of regional laxity and whim. Modern psychology, Treitler notes, has proven that this is not a realistic model of memory; rather, memory is a process of active organization in the perception phase and active construction in the recalling phase. The central feature of this contemporary model is the concept of *salient details* or stereotypical formulae which fit pre-existing *schemata* in the mind. In perceiving, we organize or pigeonhole our perceptions according to such salient details; in remembering, we construct something anew according to the same details.[17]

With this model of memory in place, it is easier to grasp the fundamental link between oral transmission and heterophony. Treitler uses examples from the written plainchant repertory to show how the salient details of plainchant—intonation, tenor, final, recitation—are consistent amongst a family of chant-variants, while other details are particular to single chants within the family. In this way the written record, organized as a heterophonic score in which variants are verticalized, acts as a

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[17] Treitler, in *The Musical Quarterly* 60/3 (July 1974), *passim*.

testament to the nature of oral transmission.[18] Turning to the extant oral tradition of Hungarian peasant music, we can produce similar heterophonic scores by verticalizing transcriptions—the notated plainchant repertory was precisely that, after all—of melodic variants gathered from neighbouring villages. Example 1 (see Appendix) is built from the "A" sections of three *sűrű tempó* [quick men's dance] melodies, played on violin, collected from three Hungarian villages in the northern Mezőség region of Transylvania: Ördöngösfüzes, Magyarszovát and Szék. For clarity I have omitted some violinistic articulations and decorations, and transposed the example from Szék up one whole tone.[19]

We can begin our analysis by observing that each melody comprises two four-bar phrases with a shared incipit or motive, hence these phrases can be labelled *a* and *a'*. In all three cases, *a* closes with a cadence to IV and *a'* closes with a cadence to I. Simple periodicity of this kind is unremarkable insofar as it is the hallmark of most known oral music traditions in Central and Western Europe; periodic structures, being built from motivically consistent phrases, are naturally easier to retain and thus could be expected to have more longevity in an oral culture than non-periodic structures.

Somewhat more remarkable is the pattern of stable and unstable regions, strongly reminiscent of Treitler's collection of examples from the plainchant repertory, revealed by the vertical comparison of these three melodies. As Treitler

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[18] *Ibid.*

[19] Hungarian dance music in the Mezőség and neighbouring regions is traditionally played by a three or four member string ensemble, usually Gypsy, led by a violinist or *primás*; large villages like Szék can support more than one ensemble. Collection data: **Magyarszovát**: collected by Téka ensemble (Budapest), c. 1994; *primások*: Maneszes Martón (n.b.d.), Kodoba Ignac (n.b.d.); transcribed by the author. **Ördöngösfüzes**: collected by Bodzafa Venyige ensemble (Romania), c. 1983; *primás*: Mezei Ferenc (b.1919); transcribed by the author. **Szék**: collected by Novák Ferenc, 1970; *primások*: Dobos Károly (b. 1912), Moldovan György (b. 1927).

asserts, regions of strong stability—those which are consistent amongst a large number of examples—can be considered salient details or stereotypical formulae around which we organize perception and reconstruction. In the case of Example 1, formulae can be considered characteristic of or *identity-giving* to a particular melody. Not surprisingly, the most stable of these formulae—and thus the strongest establishment of melodic identity—is the opening motive of mm. 1-2 which, together with the ascending three note upbeat, is virtually identical in all three examples. Equally stable is the descending, cadential gesture of mm. 7-8; together, these opening and closing formulae bring to mind the opening intonation to the tenor and closing descent to the finalis, both considered formulaic by Treitler for the chanting of tracts. The third region of comparative stability across the above three transcriptions extends through mm. 5-6; this region opens the consequent phrase *a'* and thus resumes the opening motive of the antecendent phrase *a* in mm. 1-2. However, the specific correspondences are fewer both vertically between the three transcriptions and horizontally between the motive as introduced in *a* and reintroduced in *a'* in each case. We are left with mm. 3-4, the conclusion of the antecedent phrase *a* and a region of comparative instability; this region appears to be a free diminution of subdominant harmony.

I have already begun drawing some conclusions about this pattern of stable and unstable regions in observing that the opening and closing gestures of the three examples are formulaic in the same way that the intonation to the tenor and the descent to the finalis are formulaic for Treitler. Whereas these formulae may be understood in the context of plainchant as commonly held rules governing the

construction of a chant, the case differs slightly with respect to the three *sũrũ tempó* melodies; here, opening and closing formulae are not so much rules govering construction as they are markers of identity by which melodies are retained and recognized. By isolating these regions we can begin building an essential profile that accounts for all three melodies. The profile can be further developed through Schenkerian analytical techniques, though not without taking into account a special caveat from Treitler, who seems to have anticipated this very idea in his plainchant analysis:

> A cautionary note about these examples is necessary. What is shown ... [in the plainchant analysis] is *not* a reduction. It is range modules, pitch goals and centers, and surface melodic figures that constitute the constraints of that particular phrase type. Melodic details around and between these elements can sometimes be interpreted as prolongations and diminutions, but not consistently or systematically so.[20]

Whether or not Treitler has Schenkerism specifically in mind, his point is well taken; a strict reduction according to the principles of prolongation and diminution would not be psychologically realistic for, as we have already noted, perception is organization and categorization of *formulae*—blocks of melody as opposed to intervals which are diminished or scale degrees which are prolonged. But a modified form of Schenkerian analysis may help us to account for less stable regions across the three transcriptions—regions which clearly have the common function of leading from one formula to the next but no immediately apparent commonality at the foreground level—as well as structure-reinforcing features in stable regions.

Example 2 resembles a conventional Schenkerian middleground graph insofar

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[20] Treitler, 358.

as it appears to show prolongations and diminutions of an *Urlinie* and *Baßbrechung*—thus positing tonality but not, as will become apparent, true background—in the format devised by Schenker. The techniques used to construct this graph go beyond simple reduction, however. Since the graph represents not one but three melodies, its points of greatest detail are not necessarily the most important events according to strict Schenkerian criteria, such as first order middleground events, but rather those points representing the most stable vertical regions across Example 1. The graph moreover represents unstable regions—mm. 3, 4 and 6—as statistical averages, not reductions. In particular, the graphing of mm. 3-4 shows merely a diminution of the interval g^2-b^2 with bass doubling of g^2 and a suggestion of consonant support for the passing tone, a^2, the lowest common denominators of all three melodies; if we graph mm. 3-4 separately for each melody we can produce more specific middleground detail, as in Example 3.

In Example 3, mm. 3-4 are graphed separately for each melody and clearly appear to be more than simply an unstable, transitional region between the stable motives of mm. 1-2 and mm. 5-6; within this region we can interpret individual details in terms of their *relative stability* or, to use Treitler's terminology, degrees of *salience*, as a way of explaining the representation of mm. 3-4 in Example 2. These details in Example 3 are, in descending order of salience: **1)** doubling of g^1-g^2 [the bass is transposed up one octave in each line] **2)** arpeggiation of g^2-b^2 and its diminution; note the Ördöngösfüzesi and Széki examples show this as both a pre- and post-prolongation **3)** pre-prolongation of g^2 by arpeggiation of any kind **4)** pre-prolongation of g^2 by its upper and lower neighbours, $f\#^2$ and a^2, together with

consonant bass support; this detail is absent from the Ördöngösfüzesi example **5)** prolongation of the neighbour notes $f\#^2$ and a^2 through arpeggiation, diminution and secondary neighbours.

While I describe the three short graphs in Example 3 as "specific middlegrounds" they might reasonably be called shallow middleground or even foreground graphs since they display very little reduction. In this case, the distinction is of little concern for my emphasis is on *contextualization* of details rather than reduction of them; indeed, the former process must precede the latter at any level of analysis. Returning to Treitler's caveat regarding reductive analysis and my suggestion that Schenkerism might be attenuated in some way to give it more fidelity to Treitler's psychological model of transmission, the key to such modification is to focus on the contextualizing role of Schenkerism—namely the graphic illustration of pitch hierarchies and relationships—vis-à-vis the psychological concept of salient details, over the reductive role. Beyond this, the step from the specific middlegrounds of Example 3 to the generalized region representing mm. 3-4 in Example 2 is not one of true Schenkerian reduction—contraction of prolongations and diminutions—but rather an averaging of all three specific middlegrounds into a general one which preserves the most salient or persistent details across the three: doubling of $g\text{-}g^2$, arpeggiation of $g^2\text{-}b^2$, and diminution of this arpeggio with a suggestion of consonant bass support for the passing tone a^2. By this process of analysis we may also conclude that the region of mm. 3-4, on the basis of its most salient details, is primarily an ascent or working-back to the repeat of the descending motive which characterizes the period as a whole.

Concerning my treatment of the more stable regions in Example 2, *viz.* mm. 1-2, 7-8 and to a lesser degree 5-6, I would again point out that my emphasis has been more on contextualization than reduction. Since these regions are already more or less consistent across all three melodies in Example 1, little of the "averaging" process of specific middlegrounds—as between Example 3 and Example 2—is needed; rather, these regions are represented *as* specific middlegrounds in Example 2 to reveal middleground motivic activity. Before proceeding I must point out that I am henceforth using the words "motive" and "motivic" in their strictly Schenkerian sense; that is, figures which are consistent within and across different middleground levels rather than thematic figures at the foreground level. A more in-depth explanation of this principle appears in Chapter 4.

In the representation of mm. 1-2 in Example 2 three recurrent motives are apparent: thirds arpeggiating down, upper neighbours resolving down, and lower neighbours resolving up. It would not be accurate to describe these motives as salient details since, according to the Treitler paradigm, the entire *region* of mm. 1-2 is a salient detail; I have carried my analysis further for two reasons. First, the illumination of recurrent motives *within* a stable region—its micro-periodicity, in effect—yields additional information as to why the region remains stable. Second, the illumination of these motives within the stable region gives us a basis for motivic comparison with the subsequent unstable region (mm. 3-4). Turning in detail to the former point, and a deeper explanation of what I have termed micro-periodicity, we may observe that the region representing mm. 1-2 is really an elision of two *Stufen*, D and G; the D-*Stufe* is *post-prolonged* by the descending third arpeggiation, a^2-$f\#^2$,

while the G-*Stufe* is *pre-prolonged* by another descending third arpgeggiation, b^2-g^2. That the region as a whole follows a downward direction proceeds from the upper-neighbours c^3 and a^2, which receive stronger emphasis than the lower neighbours $g\#^2$ and $f\#^2$; c^3 is emphasized by the initial ascent $g\#^2$-a^2-b^2 while a^2 is emphasized by virtue of its alternate role in prolonging the D-*Stufe*—a suspension, in other words. The lower neighbours, while less strongly articulated, nevertheless have the important function of braking the upper neighbour-driven descent. Taken together, the interaction of these recurring motives gives the region its structural integrity, or micro-periodicity, and hence extra durability as a salient detail in oral transmission.

The second reason for illuminating these motives in mm. 1-2 is their influence over the less stable region in mm. 3-4. In reviewing the three specific middlegrounds of Example 3, we may note that each is *dependent* in some way on the motivic material of mm. 1-2 shown in Example 2. The Magyarszováti and Széki middlegrounds in Example 3 repeat the motivic arpeggiations of mm. 1-2, except in ascending rather than descending form; this makes for an elegant congruency in both cases, where mm. 3-4 form a motivic "mirror image" of mm. 1-2. The Ördöngösfüzesi middleground in Example 3 repeats only the g^2-b^2 arpeggiation, but does so in both descending and ascending forms, making it both a paraphrase *and* a mirror image of mm. 1-2. In all three cases, this kind of shallow middleground motivic analysis enhances our understanding of the unstable region in the context of the stable one and, by extension, how the identity-giving "salient features" of a melody govern its construction as a whole in performance.

In the previous chapter I contended that Schenkerian background could not belong in a study of Hungarian peasant music since background is the point at which Schenker's nationalist ideology intersects with his analytical methods, and conversely that the ideological language of background could not be reconciled with the project of culturally appropriate hearing. While the inclusion of an *Urlinie* and *Baßbrechung* in Example 2 might seem to betray my resolution not to introduce the concept of background into these analyses, I would hasten to remind the reader that the examples discussed thus far do not encompass complete melodies—only the "A" sections thereof.[21] Moreover, the *Urlinie* and *Baßbrechung* are indicated only to show that the music discussed thus far happens to *imply* functional Western tonality—indeed, the *Baßbrechung* in Example 2 is nothing more than an idiomatic projection from the unaccompanied melodic excerpts of Example 1—yet this point is incidental and has little impact on the above conclusions regarding oral transmission beyond consonant support and doubling, of which a detailed discussion follows in Chapter 3.

The above analyses hardly offer enough information for us to make generalizations about stylistic variation between players, villages and periods of time, nor are they intended to do so. Rather, they demonstrate how Schenkerian methodology can illuminate one aspect of oral transmission and its underlying psychology—what is retained, what is constructed, and the latent relationships between the two.

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[21] Complete *sűrű tempó* melodies are usually in binary form [AABB]; some melodies, particularly those recorded in Szék, include a third phrase [AABBCC].

3. Monophony and Doubling in the Instrumental Music of Transylvania: Szék

The history of genuine scholarship of Hungarian folk music neither begins nor ends with the careers of Bartók and Kodály. They had at least one important predecessor, Béla Vikár (1859-1945), a pioneer in the use of phonograph in the field, and many successors who have continued making field recordings and publishing collections of folk music to the present day. But the publication of two studies—*A magyar népdal* [The Hungarian Folk Song] by Bartók in 1924 and *A magyar népzene* [Folk Music of Hungary] by Kodály in 1937—as well as their co-founding of an ambitious, ongoing anthology project, *A magyar népzene tára* [Collection of Hungarian Folk Music],[22] marked a decisive and permanent re-orientation in both the practice and purpose of folk music collection in Hungary. Collection and publication, no longer the activities of Nineteenth-Century nationalist dilettantes, were henceforth directed towards "comparative music folklore," the aim of which, in Bartók's words, "consists of establishing the prototypes, based on reliable collections, or to compare them for the kinship or reciprocal influence of the folk songs of different kindred or neighbouring races or territories".[23]

As Bartók's mandate suggests, the new scholarship focused almost exclusively on melodies and their classification, to the detriment of any real insight into instrumental performance traditions—vocal examples far outnumber instrumental ones in the Bartók and Kodály collections at any rate—and the dance traditions

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[22] Alternate title: *Corpus Musicae Popularis Hungaricae.*
[23] Bartók, "Comparative Music Folklore." In Suchoff, ed. *Béla Bartók Essays*, 155.

associated with them. Kodály in particular is rather cavalier in his reporting of the Hungarian peasant and Gypsy instrumental practices:

> Hungarian folk tradition has no particular affection for instrumental music. Comparatively few peasants can handle instruments, and the poorer would rather have their music played to them than play it with their own hands. Compared to the riches of its folk song, Hungarian instrumental music is limited. [...]
> There is a quantity of dance music to be heard from gipsies in Transylvania, the origin of which is at present unknown. Peasants use it for dancing, but never sing or play it. The gipsy is thus the sole source.[24]

While Kodály and Bartók no doubt observed village dances at which instrumental ensembles played music, apparently neither of them were inclined to pay it much attention, at least as reflected by their collections and analyses thereof. In fairness, the phonographic technology of the day probably did not lend itself well to *in situ* dance band recordings, if we take as evidence a well-known photograph of peasants obliged to sing directly into the bell of Bartók's phonograph. Nevertheless, the early development of disciplinary blinders to all but monophonic vocal music—easier to define as a repertory of clear "origin"—must have left both scholars somewhat uncomfortable on the subject of instrumental dance music and, in the case of Kodály's report above, produced generalizations based on casual observation rather than deliberate analysis. It would take succeeding generations of collectors to prove that instrumental dance music in the villages, whether played by Gypsies or not, was in fact part of the same repertory of monophonic vocal music sung by Hungarian peasants.

The first researcher to collect and thoroughly transcribe instrumental music of

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[24] Kodály, *Folk Music of Hungary*, p. 111.

this kind was a colleague of Bartók and Kodály, László Lajtha (1892-1963), who took the opportunity to record the instrumental ensembles of Transylvanian villages during Hungary's temporary re-annexation of the region during the Second World War. The most important products of this trip, aside from Lajtha's field recordings, were two publications, *Széki gyűjtés* [Collection from Szék, 1954] and *Körispataki gyűjtés* [Collection from Körispatak, 1955]. These collections are unique to the extent that Lajtha's attention to detail—*every* detail—in his transcriptions bordered on the fanatical; vocal transcriptions are often written across several staves in order to indicate minute melodic variations in successive strophes, instrumental dance music transcriptions are scored for every instrument of the string ensemble and, for the first time, dance music is identified in terms of the peasant dance types associated with it.[25] In other words, the Lajtha collections are neither organized nor standardized according to the principles of melodic classification developed by Bartók and Kodály; they are simply a complete documentation of every bit of music-making, peasant or Gypsy, that Lajtha could record. As such, these collections have a value quite apart from that of the studies by Bartók and Kodály, or the accumulating volumes of *A magyar népzene tára*: they illuminate the performative and social *context* of melodies and also posit a link between the monophonic vocal music which interested Lajtha's predecessors and the instrumental dance music which did not. It is this link to which

[25] It is largely on account this precedent that instrumental music research and ethnochoreology have become co-dependent disciplines in Hungary; the late dance scholar, György Martin, played a crucial role in recasting fieldwork as the collection of music and dance in tandem. See Martin's article, "The relationship between melodies and dance types in volume VI of Corpus Musicae Popularis Hungaricae." *Studia Musicologica, Academiae Scientiarum Hungaricae* (Hungary) 12 (1972), 93-145.

we will now direct our attention.

Bartók and Kodály repeatedly emphasized that true Hungarian folk music is fundamentally monophonic and vocal, a vestige of the ancient, migratory, pre-tonal epoch of the Hungarian people. This argument was not without political overtones, to recall the discussion in Chapter 1, for it collided head-on with the entrenched feudal notion that professional Gypsy orchestras and their aristocratic patrons were the standard bearers of Hungarian ethnicity. That both scholars studiously ignored the instrumental music of the Transylvanian Gypsies, employed by peasants for dances, is therefore not particularly surprising for this additional reason; its admission into the corpus of Hungarian folk music would have seriously destabilized their political stance through the association of professional Gypsy musicians with urban salon music, never mind that the lifestyle of the Transylvanian village musicians was and is a far cry from their urban counterparts.[26] We can be thankful that Lajtha's efforts were not burdened with as much political anxiety as those of his predecessors; while Bartók and Kodály could only succeed in proving that Hungarian folk tradition lay in the villages by adopting a stringent definition of peasant music making—that is, monophonic, vocal and non-Gypsy—Lajtha's generation had the security of this proof and was free to explore possible relationships between peasant singing and Gypsy instrumental music without raising the dreaded spectre of the urban salon orchestra.[27]

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[26] See Bálint Sárosi, *Gypsy Music*. Translated by Fred Macnicol. [Budapest]: Corvina Press, 1978, pp. 197-237.

[27] "I have a new project now, to collect the most beautiful examples of Hungarian folksongs.... Through a collection of this kind, the Western world will better learn to appreciate Hungarian music. This, of course, will not work with our good Magyars [Hungarians]. They dread anything serious. Slipshod Gypsy music, the kind every good musician, every cultured Westerner loathes, suits their tastes better."—Letter from Bartók to his sister, 1904 [Stephen Erdély, "Folk-music research in Hungary until 1950: The legacy of Zoltán Kodály and Béla Bartók." *Current Musicology* 43 (1987), 51-52].

Following is a discussion of musical examples from the village of Szék, drawn from the last chapter and from Lajtha's publication, *Széki gyűjtés*, once again using the language of foreground and middleground—and specifically the concept of doubling—to expand upon the relationship of instrumental dance music to monophonic peasant songs.

In the last chapter I cited an instance of bass doubling melody (g-g^2) in the *sűrű tempó* dance music of three Mezőségi villages, one of which was Szék. A brief review of their common middleground [Example 2] reveals two other prominent instances of doubling (a-a^2; d-d^2) between the melody and bass, which may lead us to speculate that the bass has at least an intermittent function of rudimentary melodic doubling in addition to its function of arpeggiation—the latter role being fundamental to traditional Schenkerism. As the following examples will prove, however, rudimentary melodic doubling is more often the *primary* function of the Transylvanian bass, arpeggiation being secondary. From this perspective, Example 2 actually misrepresents the relative structural importance of bass notes since it presents a *Baßbrechung*-like graphing of the bass and thus mixed motion—that is to say, a combination of oblique, contrary and similar motion, in the manner of all of Schenker's *Ursatzen*—between bass and melody. My point at the time was that the example *implied* functional Western tonality and thus contrapuntal independence of melody and bass, but we can now begin to see why the suggestion of Schenkerian background-like structures in Example 2 is so heavily qualified; the motion of the melody and bass together is as much parallel as it is mixed.

Example 4 contains two deep-middleground graphs of the *sűrű tempó* melodies discussed in Chapter 2. While both graphs show exactly the same sequence of pitches, I have used basic Schenkerian graphic techiques—beams, stems, open and closed note heads—to indicate the two competing perspectives of melody-bass relationship discussed above. The mixed motion graph (a) is a straightforward reduction of the Middleground graph in Example 2, preserving the *Ursatz*-like structure which, I have argued, is now spurious; the parallel motion graph (b) is a reconsideration of prolongations and diminutions which posits rudimentary melodic doubling rather than *Ursatz* as the basic structural foundation. If we proceed to work back from the deep middleground of graph (b) to the shallow middleground details found in Example 2, we have a basis for regarding the tonal effect of the *sűrű tempó* as originating in the shallower middleground levels rather than as a tonal background. In other words, there is no background in any Schenkerian sense—only a simple monophonic melody which is doubled at the octave.

Lajtha's collection from Szék is replete with examples of such melodic doubling, showing varying degrees of shallow to mid-level middleground tonal interpolations. Reprinted as Examples 5 (a) and (b) respectively are two selections from *Széki gyűjtés*: a monophonic Hungarian peasant song, *„Szenynyes ingem szenynyes gatyám"* ["My shabby linen shirt, my shabby linen pants"] and

instrumental music in *négyes* [foursome or quadrille][28] dance rhythm which employs the melody of the song. For ease of comparison, I have transposed Lajtha's transcription of *„Szenynyes ingem szenynyes gatyám"* up one whole tone.

Before proceeding with the middleground analysis, it may be necessary to illuminate some contextual details of Example 5 (b). The three instruments represented in the score form the typical Gypsy dance music ensemble of Szék: violin—the violinist being the leader or *primás*—viola [*kontra*],[29] and string bass [*bögö*]. The absence of harmonic accompaniment in the first full bar of melody is also typical; the violist and bassist must listen for the *incipit* of the melody in order to recognize it—recall the importance of the *incipit* as a salient detail from Chapter 2. Finally, the assymetrical duplet figures played by the viola and bass are of course synchronized with the rhythm of the *négyes* dance step.

By now it should be obvious that Kodály's pronouncement—"Peasants use [Gypsy instrumental music] for dancing, but never sing or play it... The gipsy is thus the sole source"—is untrue. The most cursory of comparisons between Examples 5 (a) and (b) reveals not only the same basic melody but also highly similar types of ornamentation, specifically lower neighbours and *portamenti* between syllables, used

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[28] This dance, always executed in Szék by two couples joined in ring-formation, is also known as the *magyar* ["Hungarian"], perhaps to distinguish it from dances of Gypsy or Romanian origin. See Lajtha, *Széki gyűjtés*, 6-7, as well as György Martin, "The relationship between melodies and dance types in volume VI of Corpus Musicae Popularis Hungaricae." *Studia Musicologica, Academiae Scientiarum Hungaricae* (Hungary) XII (1972), 106. Martin identifies the *magyar* as an "old style" Hungarian dance, predating the Germanic *verbunkos-csárdás* fashion which swept Hungary in the 18th and 19th Centuries.

[29] The *kontra* sonorities notated by Lajtha are made possible by the unique tuning of the instrument's three strings (g-d^1-a) which permits closer voicing than the open fifths of the violin or viola, as well as a flat bridge which permits pronation of the bow hair across all three strings at once. The instrument is thought to be an innovation by Gypsy musicians of the Mezőség early in the Twentieth Century.

by both the peasant singer and the Gypsy *primás*. The relationship between the two versions of the melody is thus heterophonic, to recall the earlier discussion of oral transmission, and they can be represented by a common middleground graph [Example 6] using much the same procedures used to create Example 2; the bass line is derived from Lajtha's notated bass part in Example 5 (b). Once again, I have tried to place more emphasis on contextualization of details than their reduction. Restricting our attention to the treble line for the moment, we may observe that the open note-heads form a basic, five-note tetratonic melody, e^2-d^2-c^2-c^2-a^1—*not* an *Urlinie*—prolonged mainly by triadic interpolations with some diminution. While the *ambitus* of the five note melody alone is a perfect fifth, a^1-e^2, the *ambitus* of the melody including its prolongations is an octave, g^1-g^2; whether the latter boundary tones are seen as triadically generated by the notes c^2 and e^2 or generated as a coupled lower neighbour by the final pitch, a^1, their addition to the set of pitches contained within the basic melody yields the complete antihemitonic pentatonic mode [Example 7], with a^1 as its *finalis* and g^1 as its *sub-finalis*, advanced by Bartók as a characteristic of the *régistílus* [old-style] melody which he traces back to the migratory epoch of the Hungarians.[30]

To locate this concept once more in a Schenkerian context, we may describe the melody as having deep-level middleground tetratonicism and mid-level

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[30] "If we look for features which distinguish the music of the Magyar folk from that of her neighbours, we single out as the foremost feature, next to rhythm, the presence of pentatonicism.... Our five-tone scale is a "natural" or "melodically descending" minor scale from which the second and sixth degrees are omitted.... The majority of melodies extend below the *finalis* [a^1 to g^1] and touch the octave of the tonic...." [Kodály, "Pentatonicism in Hungarian folk music [1917]." *Ethnomusicology* XIV/2 (May 1970), 228].

middleground pentatonicism. As we approach the foreground, lower-order triadic projections and passing motion generate the remaining pitches of the diatonic natural minor scale, b^1 and f^2. I would contend that the validity of this interpretation is further reinforced by Kodály's description of variability in the Hungarian pentatonic *ambitus*:

> ...the widest possible melodic range is [g^1-a^1-c^2-d^2-e^2-g^2-a^2-c^3]; and the narrowest: [a^1-c^2-d^2-e^2]. The latter melodies comprise only four notes, in which case one could speak of "tetratonicism." However, these melodies are exceptional.[31]

In other words, the most basic—if exceptional—form of Hungarian pentatonicism is in fact tetratonic, the *ambitus* of the pitch set forming a perfect fifth. That the middleground of Example 6 can be easily seen as germinated from this most basic vocal form is worthy of note, given that the graph accounts for both vocal and instrumental examples.

Having established that the treble line is of tetratonic-pentatonic origin, we may directly observe that the same is true of the bass line, which moves almost exactly parallel to the treble line. Indeed, the only distinction that can be made between the two lines, apart from the difference in register, is the relative absense of diminution in the bass version of the melody; the bass line is, in effect, a registrally-displaced deeper middleground version of the treble.[32] Thus their relationship, like the relationship of the vocal melody to the violin melody in Example 5, is heterophonic; if the treble line is taken one step further into the middleground, the relationship becomes unilinear and therefore monophonic.

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[31] *Ibid.*

[32] Schenker's term for such registral displacement is *Koppelung* [Coupling]; at a sufficiently deep middleground level all couplings are compressed into the same [obligatory] register, hence the basis for regarding the treble-bass relationship as heterophonic.

There remains a substantial wrinkle in this otherwise unproblematic picture of pentatonic monophony as a foundation for the instrumental music of Example 5 (b): the middleground graph of Example 6 does not appear to account for the triadic sonorities filled in by the *kontra*. Before addressing this problem as a Schenkerian challenge, let us turn to the comments of the Hungarian ethnomusicologist and specialist in instrumental music, Bálint Sárosi:

> In the Central Transylvanian type of trio... the accompanying viola sounds three notes simultaneously in accordance with the desired rhythm pattern.... The traditional repertoire played by such ensembles does not usually call for functional harmonic progressions, the order of harmonies found in classical European music. Below the melodic notes or groups of notes the [violist and bassist] strive to play the most consonant root position triads—major triads if possible—and more rarely they mix an occasional dominant seventh type of chord, too....
>
> This kind of harmonic thinking is rooted in an age when even in higher composed music harmony was not *functional* but *modal*. This harmonization of archaic character, fresh and beautiful, was not something invented by village people or rural gypsy musicians, but an inheritance handed down from above, in all probability from the musical life of aristocratic residences in the seventeenth and eighteenth centuries.[33]

If there is any validity to my case for a generally heterophonic or monophonic relationship between the treble and bass lines—which I have tried to establish—then Sárosi's perspective is already somewhat wide of the mark, for there is essentially *no* harmonic thinking in the bass line, other than that which occurs at the shallow middleground level—which does, incidentally, mimic the functional harmony of "classical European music" through *Baßbrechung*-like gestures, as I have already maintained. Sárosi does make an important point in observing that the *kontra* provides "major triads if possible" and the "occasional dominant seventh type of

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[33] Sárosi, *Gypsy Music* (1970; 1978), 226.

chord" which take the bass note as their root. Since these bass root notes are in fact doubled middleground melody notes, we may thus conclude that the role of the *kontra*—aside from its role as a rhythm instrument, which is of course primary—is essentially just as melodic as that of the bass; the *kontra* reinforces middleground melody notes by means of triadic projection, albeit solid instead of arpeggiated. That major and dominant seventh harmonies are generally favored in the Mezőség region lends additional support to this premise, if we make the psycho-acoustical argument that these harmonies are derived from the first seven partials and can therefore be felt as harmonically-neutral "amplifications" of each root note and its overtones. Sárosi's suggestion that such practices were handed down from the aristocracy, while plausible, is thus unnecessary; the simpler and more realistic scenario is that the *kontra* and bass players rely on the same mental storehouse of monophonic melodies as the *primás*, and the Gypsy dance music ensemble as a whole thus participates actively in the monophonic oral culture of the peasants who employ it.

Throughout this chapter I have used selections from the village of Szék as representative examples of Transylvanian instrumental style; at first blush this may seem like question-begging since I have not yet established that the Széki music and dance repertory is in any way representative of Transylvanian regions outside the immediate vicinity of Northern Mezőség. In truth, the entirety of Transylvanian Hungarian musical life might best be represented along a continuum in which tonal interpolations into the monophonic heritage are directly related to demography and geography, the last element including comparative advancement of social and economic infrastructure—communication being paramount. One reason that we

continue to find more extant village traditions in Transylvania as a whole than in the rest of the greater Hungarian nation is its comparative isolation and lack of Western infrastructure—the legacy of the Romanian socialist state led by Nicolae Ceaucescu, which alternated between brutalization and negligence of the Transylvanian polyglot minorities. Indeed, it is a bitter irony now that the "democratization" of this region since 1989 has carried with it the trappings of glib Western consumerism and thus the gradual erosion of these few extant village traditions, albeit at a slower pace in more remote areas such as the Mezőség. Szék, being one of the largest and best-documented Mezőségi villages since the time of Lajtha, is thus the ideal site to explore tonal interpolation at the shallow middleground, and a valuable standard by which we may measure the level of tonal incursion in other regions with more or less infrastructure and thus more or less Western influence.[34]

In fairness, Sárosi does make note in a later article of melody-bass doubling in a description of *rubato* melodies played by the Gypsy Ensembles of Szék and elsewhere. His account runs thus:

> In case of a melody of unrestricted rhythm and slow tempo, the double bass also plays the tune in his own way, playing the skeleton notes. Functional harmonic configurations used in classical European music naturally do not exist for the *kontrás* [*kontra* player] either: he too adjusts to the melodic progression. In the case of a minor key (e.g. pentatonic) melody, too, he follows the skeleton notes of the melody with major triads. If one disregards the consecutive octaves and fifths, which naturally

[34] The district of Kalotaszeg, clustered around the Szamos River tributaries to the west of the Mezőség, was historically more affluent and included an industrial county-seat, Koloszvár [now Cluj-Napoca] as well as the railroad; not surprisingly harmonic interpolations in Kalotaszegi music are more extensive than in the Mezőség, showing major-minor modality and a broad spectrum of chromatic pre-dominant functions. According to my Schenkerian paradigm, such interpolations could be described as extending to deeper middleground levels. By contrast, the remote settlements of *Csángó* Hungarians in the Carpathian mountains [Csík County] make use of the voice, shepherd's flute or violin alone, often accompanied for dancing by the *ütőgardon*, a large, single-pitched string instrument beaten with a stick.

> follow from this process, the sound brought about mostly resembles modal harmonization.... In the fast dance tunes, the accompaniment follows longer melodic sections and so dissonances between melody and accompaniment occur more frequently.... the dominant-tonic transpositions [*sic*], which are expressed in the melody as well, are in more recent dance melodies, and particularly in the cadences of the periods, carefully played by the accompaniment.[35]

There are a few minor inconsistencies between this passage and the one quoted earlier from Sárosi's book, *Gypsy Music*; they may result from the gradual refinement of his theories over twenty years, or imprecision in translation, or both. These aside, the most obvious divergence is captured in his statement, "the sound brought about mostly resembles modal harmonization." Sárosi seems here to be making a case *volte-face* on the origin of the Transylvanian instrumental sound, for where his original claim was for a tradition "handed down from above, in all probability from the musical life of aristocratic residences in the seventeenth and eighteenth centuries," in other words a *homologous* relationship between the aristocratic and peasant traditions, the more recent passage strongly suggests an *analogous* relationship; by "adjusting to the melodic progression," the *kontra* and bass players create a sound which *resembles* modal harmonization. The distinction is an important one for it brings us back to the issue of whether or not the music is understood in fundamentally monophonic terms by its performers, who produce a texture which is felt to be modal homophony but is not conceived as such. In any case, the more recent passage is more congenial to my own position; what better lay term for middleground than "skeleton notes" could be found? Moreover, Sárosi's observation of dominant-tonic cadential formulae in

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[35] Sárosi, "Instrumental folk music in Transylvania." *The Hungarian Quarterly* 35 (Spring 1994), 184.

"more recent dance melodies" is quite akin to what I have termed *Baßbrechung*-like gestures in the shallow middleground.[36]

My intent in this chapter has been to demonstrate the usefulness of Schenkerism in establishing a direct and graphic link between monophonic vocal music and instrumental dance music in Transylvania, thereby reconciling the positions of Bartók and Kodály with those of their successors. The importance of such a reconciliation should not be underestimated, for it permits us to develop a picture of Transylvanian musical life that is organic as opposed to disjunct. The former seems more realistic, given what we know about the nature of oral traditions.

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[36] Sárosi's most recent monograph, *A hangszeres magyar népzene* [Hungarian Instrumental Folk Music] was published in 1996 and has not yet appeared in translation. Zoltán Farkas, in a highly favorable review of the work, notes "Sárosi's conclusion is that the typology of vocal folk music cannot be applied to the instrumental repertoire: classification must follow from the instrumental music itself" [Zoltán Farkas, "The Redemption of Instrumental Folk Music." *The Hungarian Quarterly* 38/147 (Autumn 1997), 141].

4. Motives and Performance Practice: From Middleground to Foreground

In Chapter 2 I touched upon the distinction between the concept of *motive* as it is conventionally understood and the re-definition of this concept in analytical terms by Schenker. To expand upon this distinction, Schenker rejects the conventional understanding of motives as rudimentary thematic elements on the grounds that it focuses entirely on foreground—perhaps adequate for appreciating the *leitmotif* system of Wagner, whom Schenker castigates as a "foreground composer," but hardly fit for illuminating the deep middleground motivic consistency found in the music of Bach, Mozart, Beethoven or Brahms—the Germanic core of Schenker's canon. Such music is characterized by the consistency of rudimentary developmental figures *within and across different levels of middleground*, ultimately extensible to both background and foreground. For Schenker, this is yet another benchmark of canonical genius: the ability to exercise *multi-level* motivic thinking, either consciously or unconsciously, in the act of composition. While Schenker thus does not deny the existence of repeated thematic mottoes in the foregrounds of canonic works, he regards them as a kind of tonal flotsam which distracts unmusical listeners and composers from discovering the true, deep motivic consistency of free composition.[37]

Following is an exploration of the *psychological* validity of Schenker's model of motivic consistency in terms of its application to improvisational or unstable foreground events—it is in this specific context that I use the term "performance

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[37] Schenker, *The Masterwork in Music, Volume II*[*Das Meisterwerk in der Musik II*] *(1926)*. Ed. William Drabkin. Trans. Ian Bent et al (Cambridge: Cambridge U. Press, 1996), 28-30.

practice"—and their relationship to stable middleground developmental figures in music of the Hungarian oral tradition. We must naturally presuppose, in such an exploration, that the linking of motivic consistency to canonical genius by Schenker is as spurious as every other political or racialist agenda which colours his writing. In other words, we must proceed in the conviction that the influence of middleground motives over foreground motives—in improvisatory performance, at least—is a function of ordinary human cognition or musicality, not the undifferentiated and mystified category of genius. That Viennese feudal discourse held genius to be an expression of Germanic racial superiority only reinforces the desirability of distancing ourselves from the political context of Schenker's theory.

The brief discussion of motivic consistency in Chapter 2 centered on middleground relationships, illustrating the manner in which arpeggiated thirds and neighbour note-figures generate both micro-periodicity in stable regions and congruent gestures in unstable regions. Such consistency or congruence could be regarded as *monostratal*; that is, the congruent motives are found within the same level of middleground. We will turn now to a exploration of *polystratal* congruency, or the generation of congruent motives or gestures in the shallower middleground or foreground by motives in the deeper middleground.[38] I here contend specifically that, in the foreground, such gestures appear as *ornamentation*. Too often this performative practice is described, in the context of the Hungarian oral tradition, as "style"—the basis for differentiating one individual's performance from the next, or one

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[38] Schenker's term for this is *verborgene Wiederholung* [hidden repetition], the basis for his early theory of form; see Schenker, *Harmony [Harmonielehre, 1906]*. Ed. Oswald Jonas. Trans. Elisabeth Mann Borgese (Chicago: U. of Chicago Press, 1954), 9-12.

ethnographic region from the next. Regarded in this fashion, ornamentation becomes a kind of heterologous, overdetermined and inorganic element in village music; moreover, it is often casually described by outsiders as an "exotic" or "oriental" feature, betraying a common assumption that its practice was implanted into the peasant repertory by cultural others within and around the Carpathian Basin—Romanians, Turks, Gypsies, Ashkenazis, Balkan Slavs, and so on. This is a convenient and ostensibly realistic view of ornamentation which has been subject to little challenge by contemporary Hungarian ethnomusicology.[39] Schenker's theory of motives may give us a viable alternative, however—a homologous theory of ornamentation as opposed to a heterologous one, and a theory which values psychological realism over uncritical assumptions based on history and geography.

While it is not necessary to restrict our attention to music of a *rubato* character in dealing with the subject of ornamentation, such music nevertheless affords more spectacular examples of ornamental practice since it is there unfettered by *giusto* dance tempos; it is thus principally for the sake of clarity that I rely on *rubato* examples in the following discussion, with the stipulation that the principles derived therefrom are also applicable in varying degrees to *tempo giusto* music such as that discussed in the preceding two chapters. Example 8 is of a special non-dance, vocal-

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[39] "Hungarian ethnomusicologists have studied extensively the folksong styles and dialects, paying far less attention to the questions of performance. Research into ornamentation, one of the finest aspects of peasant performance, is a novel endeavor in this country built on the previous results." [Katalin Paksa, "Connection of style and dialect in the ornamentation of Hungarian folksongs." *Studia Musicologica, Academiae Scientiarum Hungaricae* 34/1-2 (1992), 73].

instrumental genre found in the Transylvanian region of Kalotaszeg, the *hajnali* ["Morning" tune].[40]

Superficially, this transcription ["Dear Mother, may God grant you a good evening"] bears a striking resemblance to scores of the Western *rococo*—not a culturally germane observation, but relevant insofar as the element of ornamentation is, for the most part, notationally sublimated away from the melody-proper through the use of various *rococo*-like "contour" symbols, reflecting the Western attitude that ornamentation is a disjunct or exotic feature in the essential life of the melody. This can and should be regarded as a drawback of Western notation—not the accuracy of transcription—vis-à-vis non-Western oral cultures; notation, like language, reflects and perpetuates the cultural schemata of its users. Of course, the Schenker analyses which follow [Examples 9-11], as well as those which have appeared already, also reflect a Western cultural schema through notation; once again, however, it is the idea of musical, psychological commerce between middleground and foreground—in this case, the organic relationship of ornamentation to the essential melodic profile—which takes precedence in our discussion, and which is well served by the Schenkerian system.

It is not necessary in Example 9 to indicate both treble and bass lines, as I have already contended in Chapter 3 that the Transylvanian bass has no deep middleground contrapuntal independence from the melody. Thus the four goal tones [open note-heads; g^2-e^2-c^2-a^1], which constitute the structural foundation of the

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[40] Collection data: *primás*: Fodor Sándor (b. 1922, Gyalu, Kalotaszeg), Budapest, 1987. Transcription: Virágvölgyi Márta, in *Kalotaszegi népzene I* [Folk music of Kalotaszeg, I]. Series: Népzenei Füzetek (Budapest: Szakmai Háza, 1996).

melody, are not *Stufe*-based but are simply the four verse-cadence points in the strophe. To recall the description of Hungarian pentatonicism by Kodály cited in Chapter 3, these goal tones can be regarded as four notes of a pentatonic mode with a^1 as its *finalis*. Three additional tones [g^1, d^2, a^2], of secondary structural importance, yield a complete "typical" pentatonic mode according to the Kodály model: "The majority of melodies extend below the *finalis* [a^1 to g^1] and touch the octave of the tonic [a^2]"; the existence of these tones is accounted for by deep middleground neighbouring and passing motion, as well as coupling. A more detailed discussion of these middleground events follows in the context of their function as ornament-generating gestures.

At this middleground level, each of the four structural goal tones is prolonged through a combination of arpeggiation, diminution and neighbouring motion. It is already possible to see *monostratal* motivic congruency in Example 9, for we can observe that three of the four goal tones, e^2, c^2 and a^1, project a fifth and third above themselves to form congruent descending broken triads. Also worthy of note are two couplings, a^2 to a^1 and g^2 to $g(\#)^1$, which generate symmetrical upper-lower neighbouring motion [a^2-$\mathbf{g^2}$, $g(\#)^1$-$\mathbf{a^1}$] at both extremes of the pentatonic *ambitus*. As in Example 6, discussed in Chapter 3, we must also account for the appearance of two non-pentatonic tones, b^2 and f^2; these are also generated by the goal tones through arpeggiation and neighbouring motion. Both are weakly articulated, however; b^2, while it is the upper extreme of the melodic ambitus, is not reinforced by coupling as is the a^2-$\mathbf{g^2}$/$g(\#)^1$-$\mathbf{a^1}$ neighbour-note complex, and f^2 makes only a brief appearance as

the upper neighbour of e^2 in m. 10. These tones, then, are of a lower order than those which are constituent tones of the pentatonic mode.

Turning now to the subject of ornamentation and thus *polystratal* motivic congruency, I have isolated four regions in Example 9—regions which I interpret as typical ornament-generating motives. Two of these regions, mm. 1-2 and mm. 11-12, have already been discussed in the context of symmetrical neighbouring motion generated by coupling [a^2-$\mathbf{g^2}$/g(#)^1-$\mathbf{a^1}$]. By reproducing these symmetrical neighbouring gestures as sequences in the foreground we generate two idiomatic ornaments, namely a trill and its inverse [Example 10 (a) and (b)]. I have indicated both ornaments first in a manner which reflects their motivic consistency with the middleground gestures of mm. 1-2 and mm. 11-12, then translated them into the *rococo*-like "contour" notation used in Example 8. The remaining two ornament-generating regions of Example 9, mm. 4-5 and m. 10, show triadic projections prolonged by neighbouring and passing motion. Reproduced as sequences in the foreground, these gestures form two versions of the so-called "turning" ornament [Example 10 (c) and (d)].

It is now easier to understand the inadequacy of "contour" notation, for despite its usefulness as a convenient shorthand, it makes no differentiation between the motivic activity of (c) and (d)—activity which is similar in aural effect but clearly different in functionality. Similarly, the label "turn" is a misnomer in the case of (c), for the center tone a^2 is *not prolonged*; it is rather a *passing tone* between two prolonged notes, g^2 and b^2. In other words, (c) is an example of prolongation by arpeggiation and diminution while (d) is an example of prolongation by upper and

lower neighbours; to describe both as "turning," or to represent both with the same type of contour, is to view them as having no functionality and hence no organic relationship with the middleground. In Schenkerian terms, such a view is unmusical.

Ultimately, then, the value of this Schenkerian middleground motive-based theory of ornamentation is that it allows us to see ornaments as melodically-dependent rather than as a mere *piquant* surface phenomenon. Example 11 illustrates in a different way the importance of melodic context for the interpretation of ornaments. The ornamented second beat of the melodic excerpt in 11 (a) would be represented with the "turning" contour in *rococo*-style notation [11 (b)], which automatically posits the structural superiority of the center tone, d^2, over the enclosing tones c^2 and e^2. I have already argued, however, that this notational practice bypasses a necessary step of melodic interpretation. As was established in Example 10, there are two competing perspectives which we may take on any "turning" ornament, neither of which has precedence without the benefit of further melodic context; these two perspectives are represented in 11 (c), the first being the *rococo* view of a center tone embellished by upper and lower neighbours, the second being an equally plausible view of arpeggiation between the two outer tones with a passing center tone. The sequence of pitches is identical for both.

Perhaps the most useful way to approach context in Schenkerian terms is to think of expanding concentric circles of reference. An event which is it itself ambiguous may take on one or another functional identity—or multiple identities of varying depth—as the radius of our circle of reference becomes shorter or longer. Such is the case with the ornament in 11 (a); we have already seen that two competing

identities [11 (c)] are possible without the benefit of context and it remains now to establish the primacy of one or the other identity. Following the above "concentric circle" paradigm, we may work outwards from the ornamented second beat to include the entire pitch content of the measure, yielding a motive which favors the arpeggiation-based identity of the ornament [11 (d)]. If we include the downbeat of the next measure, d^2, we produce a motive which ends on this tone and thus favors the upper/lower neighbour, "turning" identity of the ornament [11 (e)]. But if we look far enough ahead or behind, we may find the third, remaining pitch of a broken triadic structure which generates the motive; in the *hajnali* from which this example is drawn, *„Ha kimegyek a türei nagy hegyre"* ["If I go to the great mountain at Türe"], a coupled a^1 encloses the entire region, allowing us to regard the motive as either pre-prolonging a^1 or post-prolonging a^2 [11 (f)]. In either case, the functional identity of the motive is now clearly established as arpeggiating rather than neighbouring, although the slur from c^2 to d^2 acknowledges that the latter interpretation is still valid in the local or shallow middleground.

As I pointed out earlier, this Schenkerian theory of ornamentation is critical of the commonly accepted view that ornamentation is overdetermined and "stylistic," a vestige of the encounter with cultural others. Naturally, one can argue that similar ornamental practices exist throughout the Near East and the Indian subcontinent, and that the Ottoman invasion of the Carpathian Basin must surely have left traces of Ottoman musical practices in the region. Such an argument is specious in my opinion, for there is just as much evidence to support an *analogous* relationship between Hungarian performative practices and those of neighbouring regions. It is here that

Bartók's natural science-based rhetoric seems particularly apt, and perhaps my point is best served by a biological metaphor: while certain molluscs have developed organs of sight remarkably similar to the human eye, the fossil record shows us that our common ancestors had nothing resembling either organ—in other words, the similarity has been determined by commonality of function, not origin. If ornamentation in Transylvania were entirely of Ottoman origin, with no organic connection to the melodies which predated the arrival of this culture, its use would more plausibly have fallen out of fashion, or at least experienced considerable decay, after the Ottoman occupiers had been driven from the region.

Katalin Paksa has made a somewhat more substantial contribution than other Hungarian scholars to the study of ornamentation—particularly in vocal music—across the dialect regions of Hungary and Transylvania. Her study, "Ornamentation System of the Melodies in Volume VI of Corpus Musicae Popularis Hungaricae" is unique in that she sees ornamentation as a function of *melodic type*, the basis of organization in the most recent volumes of *Corpus Musicae Popularis Hungaricae* [*A magyar népzene tára*]. She defines her project thus:

> ...by examining the ornamentation of this melodic family one can arrive at statements with a more general validity than one would by analysing individual, richly embellished songs chosen at will.... Since the ornamentation of tunes of the same type show a close correlation, both in the way the ornaments are arranged and in their pitch, it has been possible in most cases to identify a generally characteristic ornamentation for the types.[41]

This is a completely valid and useful kind of typological scholorship which is congenial to mainstream Hungarian ethnomusicology. Moreover, I believe Paksa's

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[41] Paksa, in *Studia Musicologica, Academiae Scientiarum Hungaricae* 22/1-4 (1980), 137, 139.

position harmonizes quite well with mine, regardless of differences in methodology, for the above statement suggests at least a tacit rejection of the "overdetermined" model of ornamentation. The key distinction between Paksa's approach and my own is disciplinary; her perspective is fully based in the realm of comparative music folklore, of which ornamentation may be regarded as one facet, while my analyses have been Schenker-based and therefore at once more psychologically oriented and example-specific. In both cases, however, the object has been the same: to reveal ornamenation as organically dependent on the repertoire with which it is associated in performance.

In this chapter and the two preceding chapters I have attempted to make a case for regarding the Hungarian folk tune, in analysis at least, as an ontologically stable middleground melodic structure—a *collective* melody which is common to every heterophonic variant—retained as a combination of identity-giving formulae and individual structural tones, which generates unstable or performative shallow middleground and foreground events through psychologically realistic processes which can be described in Schenkerian terms. In doing so, I have rejected uncritical models which represent the Hungarian folk tune and its performance culture as an inorganic heterogeny of borrowings from cultural others. I have also tried to dispense with Schenker's own narrow view of musical worth and demonstrate the adaptability of his techniques, a necessary step which is consistent with the views of most post-Schenkerian analysts. And I have endeavoured to validate, in a manner consistent with Schenker's methods, Bartók's pronouncement that the folk tune is a

"masterpiece in miniature," shaped by many of the same musical forces which, for Schenker, define the Western canon.

5. Schenkerism and Typology

At various points in this study I have observed that mainstream Hungarian ethnomusicology, since the first monographs of Bartók and Kodály, has been primarily concerned with the classification of melodies. The continuance of this tradition is evinced by the last five volumes of *A magyar népzene tára*, issued from 1973 to 1997 under the collective subtitle *Népdaltípusok* [Folk song types]. Much scholarly effort has gone into the development of a comprehensive classification system, from Kodály's cadence-based lexicographical order and Bartók's phylogenetical system of old, new, and miscellaneous or extrinsic "styles"[42] to the modern typological system developed by Pál Járdányi which has been used for Volumes VI-X of *A magyar népzene tára*.[43] It thus seems appropriate to briefly explore the subject of Hungarian folk music typology, in relation to the Schenkerian analytical processes discussed in the previous chapters, as a postscript to this study as a whole.

"What is the immediate aim of an ethno-musicological system?" writes Imre Olsvai in the introduction to Volume VI of *A magyar népzene tára*, the first volume to employ Járdányi's new system of types. "First, to enable the reader to find every tune in the collection quickly and with ease; secondly, to give a clear picture of the folk music of an area by bringing variants together, as far as possible".[44] The second of these two objectives expresses a strong fidelity to the original definition given by

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[42] Kovács, in *The New Hungarian Quarterly* 22/83 (1981), 75.
[43] Dobszay, in *Studia Musicologica, Academiae Scientiarum Hungaricae* 30/1-4 (1988), 235-246.
[44] Olsvai, in *A magyar népzene tára*. VI. *Népdaltípusok I* [Folk song types I] (1973), 34.

Bartók for the nascent discipline of comparative music folklore: "...establishing the prototypes, based on reliable collections, or to compare them for the kinship or reciprocal influence of the folk songs of different kindred or neighbouring races or territories." What exists in both cases, as I have noted in Chapter 1, is the idea of something stable amongst a homologous family of variants. In the case of the Járdányi typological system, more fully explained in Olsvai's introduction, this stable element is the essential strophic contour of a melody, expressed in terms of the relative heights of the four "lines" or sections of the strophe; on this basis Járdányi distinguishes three main groups of melodies, which are in turn divided into types according to more specific intervallic details.

The novel, underlying premise of this system is the primacy of melodic *shape* over more mechanical details such as cadential and rhythmic profiles which characterizes Kodály's and Bartók's systems respectively. In other words, Járdányi's view of types is more qualitative than quantitative; László Dobszay provides a concise description of the concept as Jardányi conceived of it:

> ...*a type* means a group of melodies, similar in all important features but occurring within a typical circle of variants, brought about through research in order to produce a profounder acquaintance with the material and facilitate the research activity. A type on the one hand constitutes *the aggregate of the pieces of data* belonging to that group (i.e. it is a cluster) and on the other *the musical abstraction* of the melodic pieces of data (as it were an ideal image of them), as if the community possessed a collective musical conciousness of the melody's essence and the individual pieces of data were manifestations of this scheme realized in several different ways. A researcher aims to delineate a type as a circumscribed group of melodies.[45]

[45] Dobszay, *ibid.*, 251.

There is an elegant ontological tension about type as it is here defined, for it is at once an "aggregate" and an "abstraction"—both a sum total and a lowest common denominator—of all the melodies it encompasses. This dichotomy was clearly desirable for Jardányi and the editorial staff of *A magyar népzene tára*, who found the early classification systems of Bartók and Kodály to be far too rigid and essentialized for a collection of material that had swollen to many times its pre-war volume by the early 1960s. By representing types as "circumscribed" groups based on the principle of melodic similarity, the new system relied more on intrinsic gravitational tendencies of the collection and less on extrinsic principles of order—such as cadences and rhythm—which tended to separate variants from one another.

In Chapter 2 I demonstrated how different performative variants of the same melody could be verticalized, following Leo Treitler's model, and subsequently used to construct a common middleground which was not so much a strict Schenkerian reduction as it was a statistical average of these variants. The discussion at that time was one of melodic-regional functionality and the psychology of oral transmission, but we may also in hindsight regard the examples discussed as microcosmic of Járdányi's typological system. Specifically, the duality of type as both aggregate and abstraction is represented in a local way in Examples 1 and 2, which could be taken together as a cluster of foregrounds generated by a single middleground—"as if the community possessed a collective musical consciousness of the melody's essence," in Dobszay's words—or a single middleground as the amalgam of multiple foregrounds. The middleground of Example 2, in its own localized way, represents a type.

Potentially, then, the advantage of a Schenkerian approach to typology lies in the middleground graphic technique, which allows us to represent not just individual melodies but entire types at ontologically stable levels. This idea differs significantly from Dobszay's observation that "a researcher aims to delineate a type as a circumscribed group of melodies," insofar as a type could, in a Schenkerian system, be expressed as a *single* middleground entity. The middleground graph gives us something specific that the circumscribed group does not: a clearly defined gravitational center for all melodies of a type, by which we may gauge more systematically the *comparative typicality* of any one melody through middleground-foreground graphic conjunction. A Schenkerian perspective on the Járdányi system thus allows us to see the difference between type/melody relationships and melody/performative variant relationships as being of degree, not of kind.

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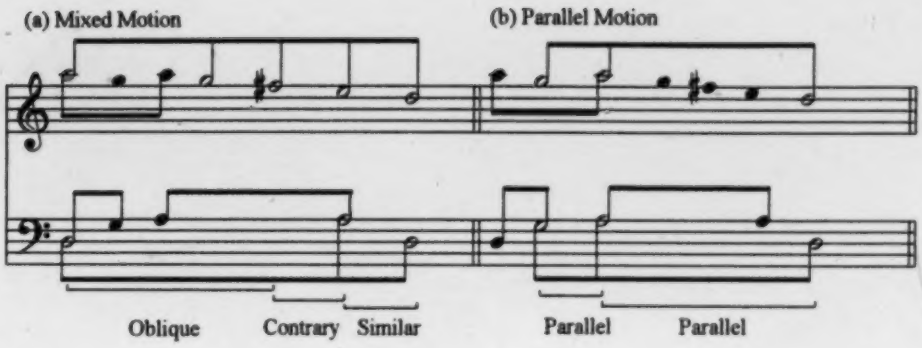
Appendix: Examples

Example 1

Example 2

Example 3

Example 4


(a) Mixed Motion
(b) Parallel Motion
Oblique
Contrary
Similar
Parallel
Parallel

Example 5 (a)

Quasi giusto
accel.------al---
Szeny-nyes in gem szeny - nyes ga - tyám Me - ző - sé - gen
sic
poco a poco accel.---al---
la - kik nyám nin - csen fá - jó se ha - mu - jo
hogy az in - gem meg - sza-puj - ja Ne nézd hogy én
szeny - nyes vagyok me' szi - vem - be nin - csen mu - csuk
Az az égy pe - csét ben - ne van szo - ret - lek én
ró - zsám na - gyan

Reprinted and adapted from László Lajtha, *Széki gyűjtés* (Budapest: Zeneműkiadó, 1954), 255.

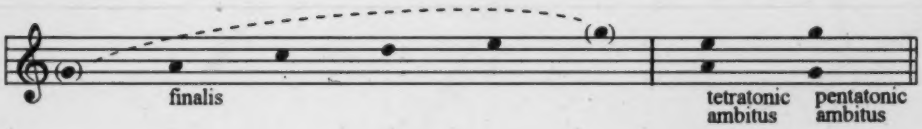
Example 5 (b)

Reprinted and adapted from László Lajtha, *Széki gyűjtés* (Budapest: Zenemükiadó, 1954), 99-101.

tr♭
tr♭
11
12
13
14
15
16

Example 6

Example 7

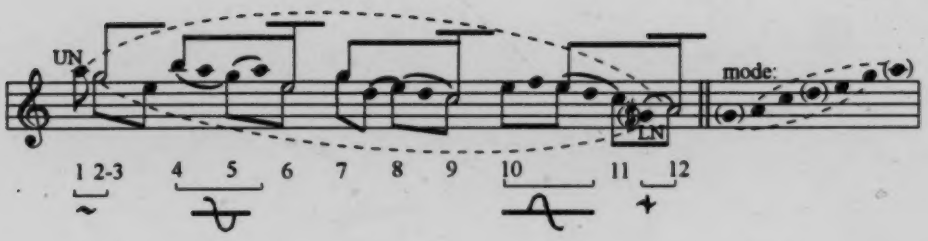


Example 8

Hajnali - Édesanyám adjon Isten jó estét

Reprinted and adapted from Márta Virágvölgyi, *Kalotaszegi népzene I* (Budapest: Szakmai Háza, 1996), 19.

Example 9



Example 10

Example 11